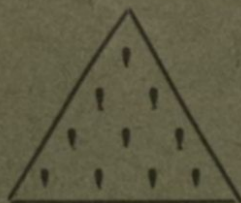


Box 104

Transaction
OF THE
Blavatsky Lodge
OF
The Theosophical Society



. . . THE . . .
Fourth Creative Hierarchy

(with Coloured Diagrams)

By E. L. GARDNER.

ASTROLOGICAL ANALOGIES,

By H. VEALE.

Price—ONE SHILLING.

PROPERTY OF
The National Library

OF THE
AMERICAN
THEOSOPHICAL SOCIETY
Wheaton, Ill.

THE FOURTH CREATIVE HIERARCHY.

SECTIONS:—

INTRODUCTION	Page 3
THE PRINCIPLE THAT WILL GUIDE US	Page 4
THE SEPTENARY SYSTEM	Diagram A Page 5
NUMBERS, OR RATES OF MOTION	Diagram A Page 8
THE PLANES	Diagram B Page 12
WHY LIFE ON GLOBE 'D' IS DIFFICULT	Diagram C Page 15
WHY THE "FOURTH" CREATIVE HIERARCHY?	Diagram C Page 18
THE PURPOSE	Diagram B Page 24

— BY —

EDWARD L. GARDNER.

SOME ASTROLOGICAL ANALOGIES	Diagram D Page 28
---------------------------------------	-------------------

— BY —

HELEN VEALE.

The Diagrams are so bound and folded that each may be in view of the Reader while the text is followed.

Associated with Diagram B are two "discs." These should be cut out and pinned, as required, to the centre of the diagram.

BOOKS CONSULTED:

"The Secret Doctrine." By H. P. B.

"The Pedigree of Man." By A. B.

"The Inner Life." By C. W. L.

"Man; Whence, How, and Whither." By A. B. & C. W. L.

EXPLANATORY:

OLD NAMES.		NEW NAMES.	
Adi	Plane	Divine	World
Anupadaka	"	Monadic	"
Atmic	"	Spiritual	"
Buddhic	"	Intuitionnal	"
Manasic	"	Mental	"
Lr. Manasic	"	Lr. Mental	"
Astral	"	Emotional	"
Physical	"	Physical	"
		(1. Etheric)	
		(2. Dense)	

TETRAHEDRON—(or Tetrad)

The simplest regular solid figure—bounded by four equal and equilateral triangles.

The First Platonic Solid.

YOD,—(or Jod).

The smallest letter of the Hebrew alphabet. Often used as a symbol of creative energy.

INTRODUCTION.

The "FOURTH CREATIVE HIERARCHY" is the title given in the SECRET DOCTRINE to that vast Monadic Host now represented by the Human Kingdom, and for the most part concerned, whether in or out of incarnation, with the three lower planes,—the Mental, Astral, Physical,—of this Globe.

The position in evolution of that Hierarchy, and its function in the economy of the Solar System are, obviously, of immense interest to us, its constituent members.

The attempt is made here, with the help of diagrams, to present an outline of the information given us, in as small a compass, and as clear a form as possible; to extend it in a few directions by the application of a well-known principle; and further, to suggest some inferences that may be drawn, relative to the Hierarchy's magnificent aim and purpose.

There may be, and probably are, many interpretations of the "Tetrad and the Ten Yods." It should be understood that the one herein submitted and the inferences drawn later, are merely the writer's, and the responsibility for error does not extend beyond him.

The Principle that will guide us.

Our method will be Aristotelian rather than Platonic,—we attempt to understand something of the Higher by the contemplation of the Lower. The Hermetic axiom “As above, so below” is capable, with obvious reservations, of bearing an inverse application. “As below, so above” is a more practically useful guide—at least to those working along the “Occult” path leading from the concrete mind to the higher.

The inverted axiom becomes the justification for inductive methods of research, which are valuable just so long as they are recognised as a means to an end, and not an end in themselves.

In this way particularly must the diagrams be regarded. Reduced to extension in two dimensions, they cannot be more than extremely simple—and very concrete—symbols, from the point of view of the Abstract Truths they attempt to portray. But their very limitations bring them within our intellectual grasp.

The lower mind in seizing their significance may prompt the more definite exercise of the higher mind; and that attempt at expression in abstract Consciousness will make that Consciousness more real to us. We may thus achieve, by constantly relating the “below” to the “above,” a more vivid realization of that higher sphere, the home of the Ego.

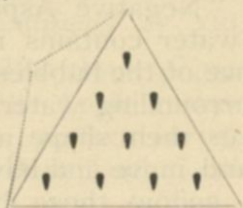
The Real, the Noumenal World, is beyond our normal sight,—let us follow the leads given us and we may find that a faint glimpse, however fleeting, is not entirely beyond our reach.

The Septenary System.

Through the labyrinth of natural phenomena we have to hold fast Ariadne's silken thread, as our guide back to the light whence we came ; that is, we have to seek basic principles, and trace them to their source beyond phenomena.

It is significant that in the old Myths the hero was never left entirely without guidance in his quest, and as the clue to the light was given to Theseus, so we in our generation are given a key wherewith to unlock mysteries,—a master-key universally honoured in tradition and symbol, and blazoned on the very heavens themselves—that of the SEPTENARY basis of Nature and of Man.

Let us then examine first the great Pythagorean symbol, itself indeed much more than a symbol—the Tetrahedron.



In the S. D. Vol. III, page 439, reference is made to the allegory of Padmapani.

“PADMAPANI,—‘The One in the Lotus’—vowed never to cease working till he had made Humanity feel his presence in itself He vowed to perform this feat before the end of the Kalpa, adding that, in the case of failure, he wished that his head should split into numberless fragments. The Kalpa closed ; but Humanity felt him not within its cold, evil heart. Then Padmapani’s head split and was shattered into a thousand fragments. Moved with compassion, the Deity re-formed the pieces into TEN heads, three white and seven of various colours. And since that day Man has become a perfect number, or TEN.”

—(Secret Doctrine, Vol. 3.)

In connection therewith appears the Tetrad as above with ten yods figured on the base. It is this figure that we will attempt to elucidate.

The reader should have Diagram A open before him through the following,—Three White, and Seven coloured, make up the Ten. The “yods” at the corners of the triangle-base are equi-distant from each other, and also of course equi-distant from the hidden apex beyond. They are “equal” in all respects, they symbolise the TRINITY, the Three Aspects of the ONE, and hence are WHITE. The further apex symbolises THAT—from whom the THREE come forth. THAT is beyond vision, beyond any level of manifestation that can be apprehended. THAT may be known on the lower Planes directly in Its Negative Aspect only. Yet utterly hidden, for It becomes there Prakriti, the Æther of Space, the Divine Mother, the Immaculate Virgin—in and through Whom all manifestation takes place and without Whom manifestation is not possible.

An illustration may help to enable us to form a conception of this “Negative Aspect,” the ÆTHER. A glass of aerated water contains numerous bubbles of gas. The existence of the bubbles as such obviously depends on the surrounding water. It is indeed the water only that gives them shape and individuality—in that they live and move and have their being. If in imagination we endow these bubbles with consciousness, it is certain that they would be very slow to realize the fact of their immersion in water. That would follow only after long process of intellectual reasoning. Other bubbles would appear to be the sole inhabitants of their world. The water medium to them would be non-existent as not partaking of their nature, and yet utterly and entirely dependent on the water would they be for their very “lives!” As they rise to the surface and escape from their “Mother,” they go “out of manifestation,” and lose the separated existence that made them individuals. As the water is to the bubbles, so is the Æther of Space to us:—unfelt, unrealized, unknown, yet affording

the necessary medium in which alone we can "live."

The central yod symbolises this Negative Aspect of the ONE, transmitted, from apex to base, straight through the tetrad, and which, in the lower section of the diagram, is shown produced.

The Three Positive Aspects, the TRINITY, manifest through the Divine Mother. Hence, in the diagram, each White Yod is shown as projecting a stream of force on to the central Yod. In this act of descent each White Yod divides in two, for each is dual—the Life and Form sides being equally balanced. This duality is symbolised by the three pairs of complementary colours, each "White Yod" manifesting on the lower Plane as two Coloured Rays complements of each other, thus :—

I WHITE—manifests as RED and GREEN.

II WHITE—manifests as ORANGE and BLUE.

III WHITE—manifests as YELLOW and INDIGO.

These are the three pairs of complementary colours, and each "pair," according to Colour Principles, when of perfect purity, on being blended become White! (Pure "light" colour, not pigments).

The central yod represents, as said, the Negative Aspect of the ONE—the Divine Mother. Primitive Man developes to Perfect Man through the vehicles provided by Her, and the Seventh Ray, the Violet—complementary to the combined Six—best expresses her passive activity.

There is an apparent fitness in calling the Yellow, Orange, and Red Rays the LIFE expression of the spectrum, by reason of their luminosity—and obversely the Green, Blue, and Indigo Rays the FORM Side, for the darkness of their hue—and this "natural" division will be found to receive strong support on investigating the NUMBERS, which we can now proceed to do.

Numbers, or "Rates of Motion"—

An extensive treatment of the Science of Numbers is not needed for the immediate purpose we have in view. Holding the principle of correspondence as our guide, we will merely attempt to discover if, in the easily reached "below," there be some natural ratios in evidence that will help us in our study of the "above."

All Forces are vibratory and are expressed, on the Physical Plane, through differing media, as Vibrations, or "Rates of Motion"; and are always grouped in Octaves—i.e., are built up on a Septenary basis. If therefore we can determine the "Rates of Motion" of a particular expression of the "ONE FORCE," we may assume their application in other connections will be legitimate.

Let us examine the vibrations we call Sound, these being the slowest of the series that our sense-organs can respond to, and consequently the easiest to handle.

Our present musical scale is acknowledged to have been "evolved," and not merely based on an arbitrary series of intervals to which we have grown accustomed! Its sequence is pleasing because it arouses a response in us that seems fundamental to our nature. Our scale of course may be possibly only that of the Fifth Race, and one still more fully evolved may await the Sixth. But be that as it may, we submit a claim that our Scale is true so far as it goes, and though a later development may amplify, it will not falsify it.

The intervals of the Musical Scale, in terms of "Vibrations per unit of Time," are as follows, assuming "C" to vibrate once per second—

C	D	E	F	G	A	B	C
1	$\frac{9}{8}$	$\frac{10}{9}$	$\frac{16}{15}$	$\frac{9}{8}$	$\frac{10}{9}$	$\frac{9}{8}$	$\frac{16}{15}$
	of C	of D	of E	of F	of G	of A	of B

which reads :

1	$1\frac{1}{8}$	$1\frac{1}{4}$	$1\frac{1}{3}$	$1\frac{1}{2}$	$1\frac{2}{3}$	$1\frac{7}{8}$	2
---	----------------	----------------	----------------	----------------	----------------	----------------	---

This series is arrived at by giving C the power of 1, but it is at once evident that, however far we proceed to higher octaves, by doubling the figures, with this as our first, none will ever be reached that can be expressed in whole numbers. For we have under F and A fractions of $1/3$ rd and "doubling" will never raise these to whole figures.

Moreover trial will prove that if Unity be ascribed to each of the notes of the scale in turn, and the intervals worked out, only under *one* will it be possible ever to reach a "whole number octave" at all ! And that one is F.

That there should be only one that permits of whole numbers being arrived at is significant, but it is particularly so when we remember that F or Fah is held to be the Great Tone of Nature, and corresponds to Green which is the "Ground Colour" of our Globe (S.D.) We can therefore proceed with some confidence, and giving the power of Unity to F extend the Octaves up to the lowest "Whole Number Octave" as follows—

SOUND VIBRATIONS PER SECOND BASED ON F = 1

B.	1.40625	2.8125	5.625	11.25	22.5	45
A.	1.25	2.5	5	10	20	40
G.	1.125	2.25	4.5	9	18	36
F.	1	2	4	8	16	32
E.	.9375	1.875	3.75	7.5	15	30
D.	.84375	1.6875	3.375	6.75	13.5	27
C.	.75	1.5	3	6	12	24
	(1st Svc.)	(2nd Svc.)	(3rd Svc.)	(4th Svc.)	(5th Svc.)	(6th Svc.)

The Whole Number Octave thus reached must now be examined—

C	D	E	F	G	A	B
24	27	30	32	36	40	45

Certain ratios of striking significance leap to view at once—

24 is to 32 as 3 is to 4

27 is to 36 as 3 is to 4

30 is to 40 as 3 is to 4 !

The 3 (triangle) and the 4 (square) as symbols of Life and Form respectively are familiar to all ; let us associate C D and E, which represent the "life" side of the scale, and F G and A, which represent the "form" side, with the Colours—

C	D	E	F	G	A	B
RED	ORA.	YEO.	GRN.	BLU.	IND.	VIO.
24	27	30	32	36	40	45
3			4			
	3			4		
		3			4	5

We thus see that Complementary Colours are linked up in the ratio of 3 to 4—Red to Green, Orange to Blue, Yellow to Indigo.

Significant points to notice in passing are—the interval between the "life" group and the "form" group is that between E and F, a half-tone only ;—B the 7th, the one that represents the synthesis, is in continuing ratio with the middle series (3 4 5) and is a half-tone only removed from the "octave C"—Life again. Also that 3^2 plus 4^2 equals 5^2 .

Let us combine the Numerical Values of the Complementaries, thus—

24 plus 32 total 56

27 plus 36 total 63

30 plus 40 total 70

Reducing these totals to their simplest terms, which is done by dividing by 7, we obtain the ratios of the Complementaries in combination—

RED-GREEN	-	-	8
ORANGE-BLUE	-	-	9
YELLOW-INDIGO	-	-	10

EIGHT, NINE, TEN, are curiously significant Numbers when we remember they correspond to the Three White Yods of our Tetrad. They stand outside the Seven Coloured. Together 8, 9, 10, total 27, (which is also 3 to the 3rd power) and this Number "27" seems to be the lowest that may represent the Trinity in activity.

We have seen that in terms of Numbers LIFE is to FORM as 3 is to 4. It may be assumed therefrom that the lowest proper Number that can express the Life side of the Trinity will be 27 multiplied by 3, (81) and that of the Form side—27 multiplied by 4, (108) And we find our Octave supports this—

LIFE SIDE	24	27	30	Total	81
FORM SIDE	32	36	40	Total	108 !

Let us as a concluding test apply the method of the Kabalist to the Octave—

LIFE SIDE—Total	81.	8 plus 1 = 9
FORM SIDE—Total	108.	1 plus 8 = 9
SYNTHESIS—	45.	4 plus 5 = 9
OR		
LIFE SIDE—Add	2 4 2 7 3	Total 18 = 9
FORM SIDE Add	3 2 3 6 4	Total 18 = 9
SYNTHESIS—Add	4 5	Total 9 = 9

The figures of every octave, based on this one, will yield the same result. Note the six given on page 9, including decimals.

LIFE and FORM are equal, and the SYNTHESIS which arises from their interaction is equal to both. All Manifestation proceeds from ONE, and returns to ONE. All arise from, and are reducible to UNITY—and we may note the significance in manifestation of the Numbers—3, 4, 7, and 10.

The Planes—(Diagram B).

The distinction made between the "Form" Planes and the "Formless" is difficult to grasp unless it is clearly recognized to be due entirely to the conditions attendant on our point of view. The Consciousness of average Humanity is concerned with the Physical, Astral, and Lower Mental Planes only; hence everything beyond the middle of the Mental Plane is to us "Arupa," inconceivable in terms of "form." But, to a higher Consciousness, say of the Atmic level, the division between Rupa and Arupa would lie just above the Atmic sub-plane attained.

An illustration may help. The water of a lake is Rupa or Arupa according to whether the point of view be that of the fish within it, or of a man standing on a hill above. To the fish the water is utterly "formless," no conception of shape or outline is possible. It is Arupa, an all-pervading, unknown, formless medium. To the man, the contour of the shore, the boundaries of the water, are clearly defined—the lake is a comprehensible thing, easily to be expressed in terms of "form."

A truer understanding of the Planes is, that alternately "Life" and "Form" dominate. That is to say, for instance, that in the Physical, the clear-cut, definite "form" is characteristic of the Plane,—in the Astral the surging play of the "life" side is the more prominent,—in the Mental the "form" is again pronounced, and so on. This is not to be understood as implying that the one aspect only is present on any Plane, but merely that the key-notes of "Life" and "Form" are alternately sounded.

The huge downward sweep of the Monad into manifestation seems to be expressed particularly in the activity of the "Life" Planes, the upward, return

sweep being concerned with the establishment and mastery of the "Form." On the outward journey vague sheaths are assembled—to be moulded and organized on the return. We are just commencing that return journey now.

Diagram B shows the Planes of the Solar System displayed in a spiral, rising from the dense Physical, through the Mental, and Atmic, to the Adi and beyond. They are marked alternately "Life" and "Form" and the **ATMIC PLANE** is shown divided into Higher and Lower in correspondence with the Mental, and Physical—following the application of our inverted axiom "as below so above." Now, if the triangular disc marked I be set in the middle with point upwards, the three Life Planes will be indicated by the points of the triangle—**ANUPADAKA**, **BUDDHI**, and **ASTRAL**.

Turn the disc with the point downwards, and the four Form Planes will be picked out—**ADI**, **ATMA**, **MANAS**, and **PHYSICAL**, the first named being superposed over the last. The Theosophical symbol of the Spirit immersed in Matter is thus illustrated.

CHAIN 1.

Removing the "triangle," now place disc II on the diagram, and let Globe A coincide with the section Lower Atma. The Seven Globes of the First Chain are now indicated, beginning with Lower Atma, descending to Lower Manas, and rising to Lower Atma again. (It will be understood that the usual method is here followed of naming the lowest Plane only of a Globe, as its distinctive description). Through this vast cycle of Seven Globes, the **LIFE** of the **LOGOI** swept Seven times. The **S. D.** speaks of the **CHAIN** as **BRAHMAH's** "Body of Darkness." The **CHAIN** is engaged with Four Planes, and it will be noticed that it commences, descends to, and

concludes on Globes composed of the Lower divisions of "FORM" Planes. The description of the CHAIN as being a "Body of Darkness" seems appropriate, as indicating restriction and limitation

Our Humanity, the Fourth Creative Hierarchy, in the forefront of the SECOND LIFE WAVE, functioned through the forms of the Mineral Kingdom throughout this CHAIN, the successful qualifying for entry into the Vegetable Kingdom at its close.

The Humanity of this First Chain, called the Fifth Creative Hierarchy, would seem to be in the forefront of the FIRST LIFE WAVE, occupying the same position in relation to that, that we do to the SECOND. Part of this mighty Host, electing to serve the evolving Life of the succeeding CHAINS, fill the Office of ASURAS to our Humanity.

CHAIN 2.

Turn the disc one section to the left, so that Globe A coincides with the Buddhic Plane. The Seven Globes of the Second Chain are now indicated. Four Planes, as always, are entered, and the boundaries are the LIFE Planes of "Buddhi" and "Astral." The significant appellation "Brahmah's Body of Light" is given to this CHAIN.

Our Humanity functioned through the forms of the Vegetable Kingdom, the successful qualifying for entry into the Animal Kingdom at its close.

The Humanity of this Second Chain, called the Sixth Creative Hierarchy, are now two removes beyond that level, and part fill the Office of AGNISHVATTAS to us.

CHAIN 3.

Again turn the disc one section to the left, and Globe A will coincide with Higher Manas. The

lowest descent of the LIFE through this CHAIN is to the Plane of the Higher Physical, or Etheric. The boundaries of the Chain lie in the Higher divisions of FORM Planes, and the apt description of "Brahmah's Body of Twilight" is given.

This is the LUNAR CHAIN, and in it our Humanity passed through the forms of the Animal Kingdom, the successful, at its close, qualifying for entry into the Human. The Humanity of the Chain, called the Seventh Creative Hierarchy, are now one stage higher, and part now fill the Office of Barhishads in relation to ourselves.

CHAIN 4.

Turn the disc once more and Globe A will coincide with the section marked "Lower Manas," and Globe D will represent our own familiar earth, on the level of the Dense Physical. The Fourth Creative Hierarchy function through the Human Form in this CHAIN.

It is clear now why the horizon of our Personality is the Lower Manasic. The Plane of Lower Manas is the height, thus far, of our experience as Human Beings. We have descended from that level in this Chain, and are in process of developing Self-Consciousness on these three lower Planes.

The CHAIN is Brahmah's "Body of Dawn," and we step forward and upward henceforth!

Why Life on Globe D is Difficult.

With regard to all Septenary Cycles, whether of Chains, Rounds, or Races, it is an universal law that Three are of Descent, One of Balance, and Three of Ascent. The middle Cycle of any series, obviously, is the one involving struggle and difficulties, which are more or less severe according to certain relations.

The first Three Cycles are, to a great extent, devoted to a recapitulation of previous work. Diagram B with disc II will illustrate this. Placed as for CHAIN 1, with Globe A in Lower Atma, the Seven Globes range through Four Planes—L. ATMA, BUDDHI, H. MANAS, L. MANAS. Turn now one section lower to correspond to CHAIN 2, and it is at once seen that the lowest Plane alone, the ASTRAL, furnishes a new environment.

BUDDHI, H. MANAS, L. MANAS have been dealt with before during CHAIN I., and though on CHAIN 2 the evolving Life ensouls the forms of a higher Kingdom, these Planes are not entirely unfamiliar as is the case with the ASTRAL. Further, it will be noted that Globe D of CHAIN 2 alone touches this lower level. The "fourth" is always the point at which the descending Life is involved in the densest Form, and the struggle is necessarily severest on the Globe D because it is the period of the deepest immersion in Matter to which the Spirit is subject in any CHAIN.

In CHAIN 3 the middle Globe of struggle is on the ETHERIC level (the Higher Physical),—again, for that Cycle, an entirely New Plane. In the 4th CHAIN, the DENSE PHYSICAL is entered for the first time in the experience of the Solar Life, when Globe D is reached. And now, in view of this being the FOURTH CHAIN of our series of SEVEN, we have a further and very important consideration to make.

Remembering that the first Three Cycles of any series represent descending steps, each commencing and concluding one stage lower than the last, then the first THREE CHAINS, viewed as a whole, must have been recapitulatory of work done in previous Solar Systems—the FOURTH alone, in terms of Chains, presenting a New Field.

Diagram C will assist in the following :—

Let us imagine ourselves for a moment at that point in Time marked by the beginning of our First Chain,—CONSCIOUSNESS emerges from the Abstract, and is about to grapple with the tremendous task of expressing itself, with more elaboration than ever yet reached, in the Concrete. In a word, the goal that is to be striven for is its expression in PERFECT FORM at a level one remove further than hitherto attained.

For the essence of FORM is “differentiation.” Obviously, therefore, the more numerous and various the “units,” the more complex, the more intricately beautiful, the possibilities of Shape.

Hence, the periphery of the “Sphere” that is to arise from the “Point,” or in other words, the Plane that marks the limit of the Solar Manifestation will afford the greatest possibilities in FORM for the expression of the LIFE.

And that Goal, the farthest removed from the ONE (but which is in its turn to become the ONE), that holds the promise of the greatest variety, the most exquisite complexity, in terms of FORM,—is the PHYSICAL WORLD!

That is the “NEW FIELD,” yielding the material for the Temple now in course of construction by the Fourth Creative Hierarchy.

From the point of view of the Solar System, its Fourth Chain is the CHAIN of Conflict, where the Life is confronted with the most difficult task. From the point of view of the CHAIN the Fourth Round, and particularly the Fourth Globe of that Round, bears the same relation. Hence, we perceive the extreme significance and paramount importance of our Earth!

Globe D (Earth) is the field of the severest struggle of the whole campaign, and the Fourth Creative Hierarchy,—the Humanity of the 4th CHAIN has the place of honour! Removed from Reality the farthest, immersed in Matter the deepest, with Spiritual vision almost blotted out, the conflict is necessarily long and tense. Well may the cosmic sorrow and joy of the Manvantara gather around our Earth, for the opportunity offered to the Fourth Creative Hierarchy is unique within the boundaries of the Solar Manifestation. Alone among the HIERARCHIES the "FOURTH" is achieving Self-Consciousness in the Human Kingdom at this critical juncture, and it is a magnificent and inspiring revelation that on that Hierarchy falls the supreme burden of the mighty effort.

Why the "Fourth" Creative Hierarchy?

In the standard Theosophical works which treat of the Great Hierarchies and their inter-relations, the Order is given thus :—

I.	CREATIVE HIERARCHY,	"WILL."	HUMANITY PRE-SOLAR	
II.	"	"	"WISDOM."	" "
III.	"	"	"ACTIVITY."	" "
IV.	"	"	OUR HUMANITY.	" OF SOLAR CHAIN 4.
V.	"	"	ASURAS.	" " 1.
VI.	"	"	AGNISHVATTAS	" " 2.
VII.	"	"	BARHISHADS	" " 3.

And a problem that is perplexing confronts us,—why is our Hierarchy called the "Fourth?" The enquiry seems at first sight, perhaps, to be merely academical, but our justification must be that the following of a clue of this kind often leads to a practical and useful application.

The obvious supposition would be that our Hierarchy should be numbered "VII.," and the above V., VI., and VII. should go up to IV., V, and VI., respectively. But the sequence given us is emphatic, and an attempt to solve the mystery results in an interesting and suggestive theory presenting itself.

With our "axiom" in mind, let us examine the sequence of the PLANES, commencing with the lowest, — PHYSICAL, ASTRAL, LOWER MENTAL, and then HIGHER MENTAL — and the Lower and Higher Mental are, as it were, but a half-tone apart. The correspondence with the musical scale indeed is rather striking:—

I.	II.	III.	
PHYSICAL.	ASTRAL.	L. MENTAL.	H. MENTAL.
"C."	"D."	"E." —————	"F."
MENTAL	BUDDHI.	L. ATMA.	H. ATMA.
"G."	"A."	"B." —————	"C." (Octave).

The Musical Octave is made up of two Series of "four," in each of which the third and fourth notes are divided by an interval of a semi-tone only.

And in the Planes we have a similar series with the "fourth" (arising from the third) opening up, as it were, as the "first" closes. For instance, as the Lower and Higher Physical become welded together in one as an instrument of Consciousness, the Higher Mental Plane appears above the horizon. Consolidation precedes advance.

THREE make up the Sectional Unit (as Phys. Astral, Mental), but the "Third" (Mental) is gradually engaged with by the rising Consciousness, at first partially only, the Plane being divided in two,—this division always marking a critical point on the line of progress.

Hereby is some light thrown on our difficulty, for note that this "Third" Plane is one of form, and divides into Lower and Higher regions as it is approached by the Consciousness. By that division the "Fourth" as such is born—born from the "Third." Hence the "Three" really contain the "Four," for one of its parts is divided to forge a coupling-link with the next Section, thus:—

LINK.

PERSONALITY.

EGO.

(PHYSICAL, ASTRAL, LR. MENTAL)—(HR. MENTAL, BUDDHI, ATMA).

In Manifestation THREE is the smallest number conceivable, — The SELF, The NOT-SELF, and Their INTER-RELATION. The reflexion of this fact may be traced throughout the area within the reach of our investigation, hence it is with confidence we can make the assertion "THREE is the true sectional Unit." In the light of this we may glimpse a solution to our problem.

From our consideration of the "Pythagorean Tetrad, and the Ten Yods" we saw in symbol how the ONE became THREE, and the THREE became Six (3 PAIRS) and a SEVENTH. The THREE, consequent on their descent and manifestation as SIX, stimulate into growth and adolescence the Germ Divine, — symbolised (with its Mother, the Æther of Space) by the central violet yod,—and the resultant, after the cycle of ages, is the perfected "SEVENTH," the product of their combined activity, and hence well-called the "complementary" of the SIX.

As on the descending arc, the ONE unfolds as THREE, and the THREE as SIX, so inversely on the ascending arc, the THREE reintegrate, having forged the coupling-link with the following System.

The "undifferentiated Koilon bubbles" which Mr. Leadbeater describes as already occupying the field selected by the SOLAR LOGOS at the beginning of the construction of His System, irresistibly appeal to one as being the fact behind that symbol of the central yod. For are these not the permanent Atoms of a yet MIGHTIER LOGOS,—“Divine Germs,”—descended to the Cosmic Prakritic Plane for the purpose of incarnating in a Solar System?

Growing by virtue of the Life outpoured through the Triple Aspects of the SOLAR LOGOS, the resultant is the Fruitage of a Solar Manifestation,—the “Seventh,” developed from the primordial Atom of a “Koilon bubble,” to the sublime height of a Solar Divinity!

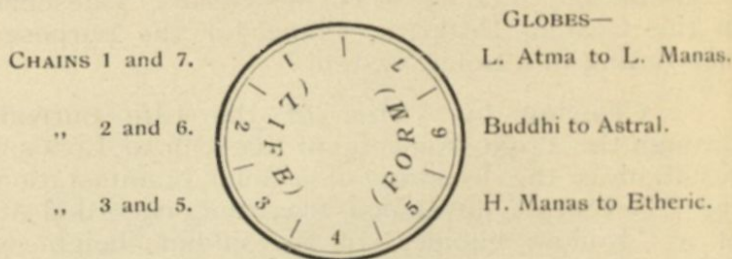
We have leapt from the lowly to the loftiest in an attempt to show the universal application of our principle,—let us apply it now more strictly to our immediate purpose.

The Solar System is manifested in terms of LIFE through the activities of the Hierarchies, and in terms of FORM through the Chains of Globes. These present the Poles of the One Consciousness. The Globes indeed are the expression in Form of the Hierarchies themselves. Hence, we may confidently apply our axiom and look for the Hierarchies to display the characteristics found in their reflexions.

Of the Hierarchies numbered I. to VII. in the S. D.—I., II., and III., are Pre-SOLAR, that is They passed the Cosmic focal point, the Human Kingdom, in the preceding Solar Manifestation. It is through these CREATIVE HIERARCHIES I., II., and III., that we, the Fourth C. H., were prompted to exercise the initial WILL to “live,” the WISDOM to direct, and receive the stimulation to ACTIVITY.

Proceeding, and viewing the Solar System (*i.e.* our line of Seven Chains, including the future three) as a whole, we see

THREE COMPLEMENTARY PAIRS.



And CHAIN 4 (solus) L. Manas to Dense Physical.

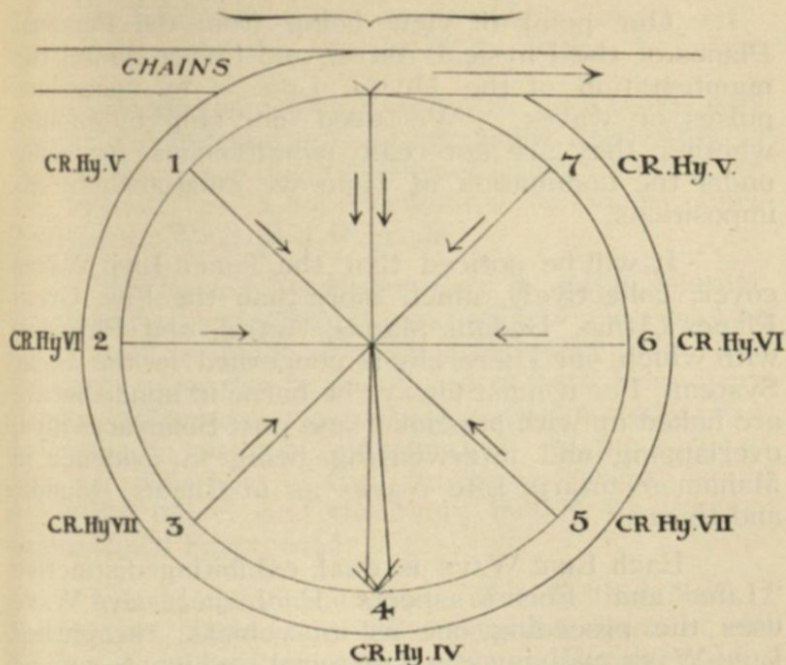
Complementary, because on the downward, outward, sweep the Life is dominantly expressed,—on the upward, return, sweep the Form is particularly engaged, the upward arc *completing* and *sealing*, as it were, the work of the descent.

If this deduction, which seems so reasonable, be correct, we can appreciate the signification of the number “Four” applied to the Hierarchy engaged in the Human Kingdom on the 4th Chain, for the Fifth, Sixth, and Seventh, (though attaining Humanity on the 1st, 2nd, and 3rd Chains respectively), achieve and complete their course subsequently.

The Fourth Hierarchy is variously and enormously assisted by the Fifth, Sixth, and Seventh

throughout its growth ; it is, as it were,—the pendant of the “THREE,”—

CREATIVE HIERARCHIES—III., II., and I.



—the “divided third” spoken of, * —the off-shoot that becomes the “Fourth,”—is it not to be the “Fruitage” of this Solar System ?

For we must note that the Fourth Hierarchy is essentially the Synthetic SEVENTH,—the Complementary of the Six.

* The *Chhayas* are thrown off by the Barhishads.

The Purpose. (Diagram B).

Let us examine for a moment the vast Cable of Life, shown on diagram B, as encircling the manifested Worlds.

Our point of view being from the Personal Planes of the Physical, Astral, and Lower Mental, the manifestation of the DIVINE LIFE is by successive pulses or waves. We need not stop to enquire whether they are not really simultaneous, for being under the domination of Time, we must abide by his impositions.

It will be noticed that the THREE LIFE WAVES cover, collectively, much more than the Five Great Planes (Atma, Buddhi, Manas, Astral, and Physical) with which our Hierarchy is concerned in the Solar System. For it must always be borne in mind that we are linked up with pre-Solar and post-Solar activities, overlapping and interweaving being in evidence in Mahamanvantaric Life-Waves as in Chains, Rounds, and Races.

Each LIFE WAVE is dual, exhibiting distinctive "Life" and "Form" aspects. Each successive WAVE uses the preceding one as its vehicle; the earlier LIFE-WAVE evolving the "material" which serves as the "body" for its successor.

The range of a single LIFE-WAVE appears to be seven Planes. The "Life" is pronounced through the earlier half-cycle, on three Planes distinctively, and partially on a fourth. Then the "Form" side becomes pronounced, for the succeeding LIFE-WAVE enters now on the scene, and using the FIRST as the vehicle for its manifestation, proceeds to organize and ensoul in its turn.

The Field of our Kurukshetra covers the Planes of the Physical, Astral, and the Mental, and the crisis

of the struggle seems to gather about the middle of the last-named, for the union of Lower and Higher Manas is the great task before the SECOND LIFE-WAVE. On the crest of this WAVE and beginning, as it were, to overlap the THIRD, marches our Humanity, the Fourth Creative Hierarchy, seeking to effect union, self-consciously, with the source of its being.

Viewing the colossal sweep of the LIFE-WAVES down into manifestation, and up again apparently to the same level, the question forces itself,—“What are the Fruits?” “Can Perfection be made more Perfect?” What, the Purpose?

“Perfection” is a term that is purely relative. That which is perfect from one point of view may be very imperfect from another. The steel links of a chain may appear to be sound and perfect from every stand-point the maker can assume,—yet a hidden flaw may mean, in reality, “imperfection” to the verge of danger! The sight of the “fourth dimension” would reveal the defect, and the fault, hidden to ordinary vision, would lie exposed.

And in the Great Chain of Life that binds a Manvantara, there are links, may-be, that, in the view of the higher sight of the DIVINE RULER, call for strengthening. Was not one such in the Physical Plane at the critical point between the Etheric and the Dense? Is not the work of strengthening another our own dharma?—for we have to weld as one the Lower and Higher divisions of the MIND.

Man has been aptly described as a Tool-Using Animal,—the manufacture and use of Tools justly being regarded as distinctively a Human development, for they follow the establishment of self-consciousness. This is a very significant fact and is worth pursuing for a moment in the light of our “principle.”

Tools enable man to find and manipulate material that he could not otherwise handle at all,—they give him entry to a new field, and allow him to pursue his activities in a thousand directions that would be entirely barred without their help,—they even assist him to extend the range of his senses far beyond their natural boundaries. Tools are just concentrated pieces of man's intelligence fashioned to enable him to work at a level beyond his "natural" reach. They are at first quite external and foreign to himself, for their skilful use is an accomplishment only to be gained by long practice. "At first" external, because when fully mastered they become in a very real sense as much a part of himself and his life as the limbs of his body.

Now, assuming the Cosmic view-point again, we have seen that the Physical World is the "New Field" which, having succeeded in reaching, we, as the active Hierarchy, have now to master,—for at least a portion of the Great Scheme would seem to be the attainment of this Plane and its subjection to the Will,—"Till Matter becomes the obedient servant of the Spirit."

And in the pursuit of this great work is it not necessary first that Tools be prepared, instruments that will afford the Logos the means whereby to handle self-consciously and skilfully the material to be wrought? And those Tools in this Cosmic undertaking are the concentrated centres of consciousness we call "Human Self-consciousness," for we are told that, unlike the method followed on previous Globes, Man is the *first* to enter the Physical World,—his assistance being needed in the preparation of the Forms that are to be occupied by all its Life.

The Tools having been carefully prepared for their purpose are then put to their use, for those

centres of His Consciousness are necessary, and indeed, indispensable, for the exploration, charting, and mastery of a New World; in the successful accomplishment of which, the expressed instruments may realize their own Divine impress, and become One with their Maker!

It is not presumption, but common sense, that declares the manifestation of a Solar System to have an object! And in the light of our brief study, fragmentary as it is, we may gather some indication of the Great Purpose,—

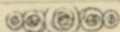
ONE becomes THREE in manifestation. THREE ASPECTS of the ONE,—equal and co-eternal. The THREE descend, and under the limitations of Time and Space express Their Dual Nature.

The Field of the play of Their Six-fold activities contains a Cosmic Seed. Mother SPACE furnishes the soil, and the Seed germinates,—a “SEVENTH” is born, and grows,—grows to Manhood by virtue of the powers educed under the tuition of the SIX, and proceeds to explore and conquer a New World. In the conquering, the link connecting the Lower to the Higher Mind is permanently forged.

The SIX achieve Their liberation through the sacrifice displayed in Their descent,—and pass on, re-becoming THREE.

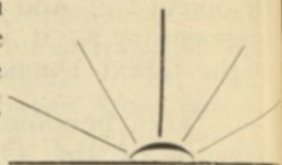
The “SEVENTH,” or more correctly, the “FOURTH,” having truly arisen from the THREE, remains,—the Fruit of the Solar Manifestation, equipped, and ready to sound the Key-Note of the New.

E.L.G.



Astrological Analogies. (Diagram D.)

We are told in the Pedigree of Man and elsewhere that the Creative Hierarchies are, in reality, twelve, of which five have passed beyond the planes of manifestation touched by our system. This suggests an analogy with the twelve Signs of the Zodiac, and the fact of five being, as one might say, "subjective," and the other seven "objective," may be perhaps understood by comparison with a horoscope, in which five signs normally are below the horizon and seven above, counting both ascendant and descendant.



It is natural, in the next place, to try to identify the Signs of the Zodiac with the Creative Hierarchies. In this, however, there are difficulties, for they do not seem to fit, in their given order, the functions of the Hierarchies as described to us. But this need not long be a stumbling block to enquiry, when we remember that the order as given to us is from the point of view of the Earth at the centre; and thus refracted through the earth's aura, the spiritual forces may have a gradation quite other than their order *per se*, as radiating from the Spiritual Sun, the invisible Source of all being. Indeed, the Earth may be thought of as such a small speck compared with this Sun, that it is but one ray of white light which floods Earth's atmosphere, and blended in this ray are the seven influences which may be supposed to be turned our way, since only one side of this Stationary Sun is our light-giver. We might illustrate this by a globe, (see upper illustration, Diagram D), marked in bands of colour from pole to pole, only half the width of the bands on the extreme right and extreme left being visible to three-dimensional sight. The influences

thus radiating forth are translated to our use through the seven sacred Planets, as the corresponding forces of the physical sun pass through the seven physical planets for transmission to the physical earth.

So considering the fitness of the Signs as apart from their order in our Zodiac, the following seems to correspond best with hints given in the Secret Doctrine and elsewhere :—

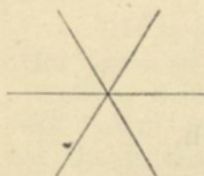
1	♒	Aquarius	}	Air.
2	♊	Gemini		
3	♎	Libra		
4	♈	Aries	}	Fire.
5	♐	Sagittarius		
6	♌	Leo		
7	♍	Virgo	}	Earth.
8	♉	Taurus		
9	♏	Capricorn		
10	♋	Cancer	}	Water.
11	♏	Scorpio		
12	♐	Pisces		

This order, it will be seen, would represent the Airy Hierarchies to have passed beyond our ken, as well as the Fiery, with the exception of the last of these, Leo, which remains to link our system to the higher spiritual forces (the Sutratma thread, linking lower to higher), while the Hierarchies symbolised as Earth and Water give us of their life, and control our destinies.

When we mark these signs in a wheel arranged like an ordinary horoscope, some significant features may be noted,

In Diagram D (lower illustration), the Earth is represented, enclosed by an Aura pulsating in harmony with the same twelve great notes in the Zodiacal scale, so that we must imagine the seven which blend in the Solar ray being modified, ere reaching earth, by these subsidiary bands of influence, analagous to the original twelve.

We notice that the Air and Fire triads (interlaced triangles) form a star thus : of which the axis is vertical, and upon which is superimposed the similar star formed by earth and water, of which, however, the axis is horizontal :



Clearly the former is spiritual, the latter material, or rather, the two symbolise Purusha-Prakriti, Life and Form,—One essentially yet eternally twain in manifestation.

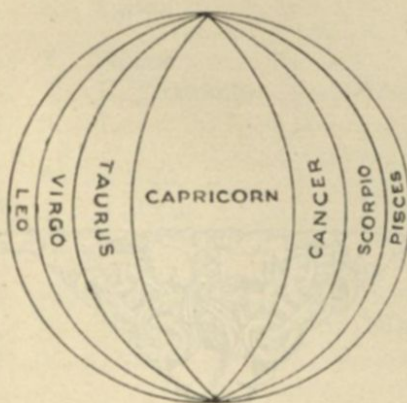
Also note that Leo, the 6th in our order, and 3rd of the Fiery triplicity, may be said to be a channel through which the other five spiritual forces are conveyed, since *its* direction is a resultant of *their* several lines of direction. So it represents to us the spiritual pentagram or five-pointed star, in the centre of the interlaced triangles.



In this connection we may quote from the Secret Doctrine, Vol. I., page 234, of the Third Edition. "The Highest Group is composed of the Divine Flames, so-called, also spoken of as the 'Fiery Lions' and the 'Lions of Life,' whose esotericism is securely hidden in the zodiacal sign of Leo. It is the Nucleole of the superior Divine World." And later on in the same chapter:—"At this divine Flame, the

'One,' are lit the Three descending groups. Having their potential being in the highest group, they now become distinct and separate entities. These are called the Virgins of Life, the Great Illusion, etc., and collectively the six-pointed star."

Looking again to the diagram representing our side of the spiritual sun, thought of as conveying its influence through twelve great coloured rays, of which seven only are turned our way, we can now name these seven in order.



This shows the main ray to be passed to our system through Capricorn, while the others may be said to affect us indirectly, being reflected from the analogous planetary bodies.

Perhaps this is connected with the significance given to the sign Capricorn in the history of every World Saviour or Solar Hero, and with Green, the colour of Saturn (ruler of Capricorn), being the characteristic colour of the Earth, and the corresponding note Fah the "middle note" of Nature.

In this case, Saturn must be considered the representative of the Spiritual Sun, a point of view that fits well with the name being synonymous with that of Satan, the Prince of Darkness, since Spiritual, unconditioned Light must appear as Darkness, relatively to manifest Sun-light. In this deeper sense, then, Saturn must be considered the progenitor of the Sun, as it is fitting that Chronos, Time Himself, be the progenitor of the great Chronometer.

H.V.



thus radiating forth are translated to our use through the seven sacred Planets, as the corresponding forces of the physical sun pass through the seven physical planets for transmission to the physical earth

So considering the fitness of the Signs as apart from their order in our Zodiac, the following seems to correspond best with hints given in the Secret Doctrine and elsewhere :—

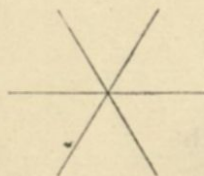
1	♒	Aquarius	}	Air.
2	♊	Gemini		
3	♎	Libra		
4	♈	Aries	}	Fire.
5	♐	Sagittarius		
6	♌	Leo		
7	♍	Virgo	}	Earth.
8	♉	Taurus		
9	♏	Capricorn		
10	♋	Cancer	}	Water.
11	♏	Scorpio		
12	♐	Pisces		

This order, it will be seen, would represent the Airy Hierarchies to have passed beyond our ken, as well as the Fiery, with the exception of the last of these, Leo, which remains to link our system to the higher spiritual forces (the Sutratma thread, linking lower to higher), while the Hierarchies symbolised as Earth and Water give us of their life, and control our destinies.

When we mark these signs in a wheel arranged like an ordinary horoscope, some significant features may be noted.

In Diagram D (lower illustration), the Earth is represented, enclosed by an Aura pulsating in harmony with the same twelve great notes in the Zodiacal scale, so that we must imagine the seven which blend in the Solar ray being modified, ere reaching earth, by these subsidiary bands of influence, analagous to the original twelve.

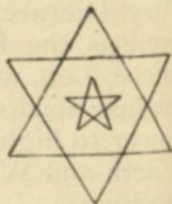
We notice that the Air and Fire triads (interlaced triangles) form a star thus : of which the axis is vertical, and upon which is superimposed the similar star formed by earth and water, of which, however, the axis is horizontal :



Clearly the former is spiritual, the latter material, or rather, the two symbolise Purusha-Prakriti, Life and Form,—One essentially yet eternally twain in manifestation.

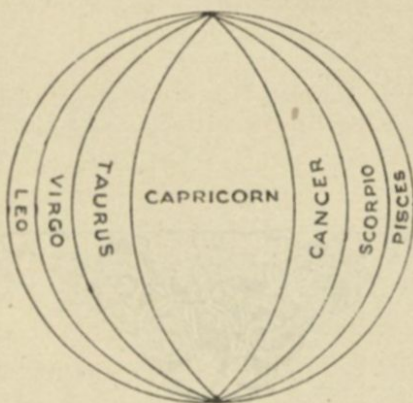
Also note that Leo, the 6th in our order, and 3rd of the Fiery triplicity, may be said to be a channel through which the other five spiritual forces are conveyed, since *its* direction is a resultant of *their* several lines of direction. So it represents to us the spiritual pentagram or five-pointed star, in the centre of the interlaced triangles.

In this connection we may quote from the Secret Doctrine, Vol. I., page 234, of the Third Edition. "The Highest Group is composed of the Divine Flames, so-called, also spoken of as the 'Fiery Lions' and the 'Lions of Life,' whose esotericism is securely hidden in the zodiacal sign of Leo. It is the Nucleole of the superior Divine World." And later on in the same chapter:—"At this divine Flame, the



'One,' are lit the Three descending groups. Having their potential being in the highest group, they now become distinct and separate entities. These are called the Virgins of Life, the Great Illusion, etc., and collectively the six-pointed star."

Looking again to the diagram representing our side of the spiritual sun, thought of as conveying its influence through twelve great coloured rays, of which seven only are turned our way, we can now name these seven in order.



This shows the main ray to be passed to our system through Capricorn, while the others may be said to affect us indirectly, being reflected from the analogous planetary bodies.

Perhaps this is connected with the significance given to the sign Capricorn in the history of every World Saviour or Solar Hero, and with Green, the colour of Saturn (ruler of Capricorn), being the characteristic colour of the Earth, and the corresponding note Fah the "middle note" of Nature.

In this case, Saturn must be considered the representative of the Spiritual Sun, a point of view that fits well with the name being synonymous with that of Satan, the Prince of Darkness, since Spiritual, unconditioned Light must appear as Darkness, relatively to manifest Sun-light. In this deeper sense, then, Saturn must be considered the progenitor of the Sun, as it is fitting that Chronos, Time Himself, be the progenitor of the great Chronometer.

H.V.



This page should be taken out and the Discs (Figs. 1 and 2) cut and used with Diagram B as described in text.

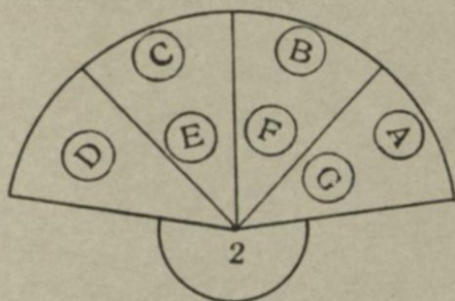
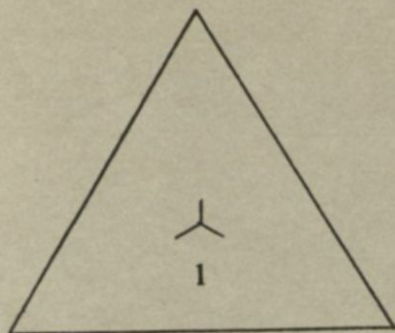
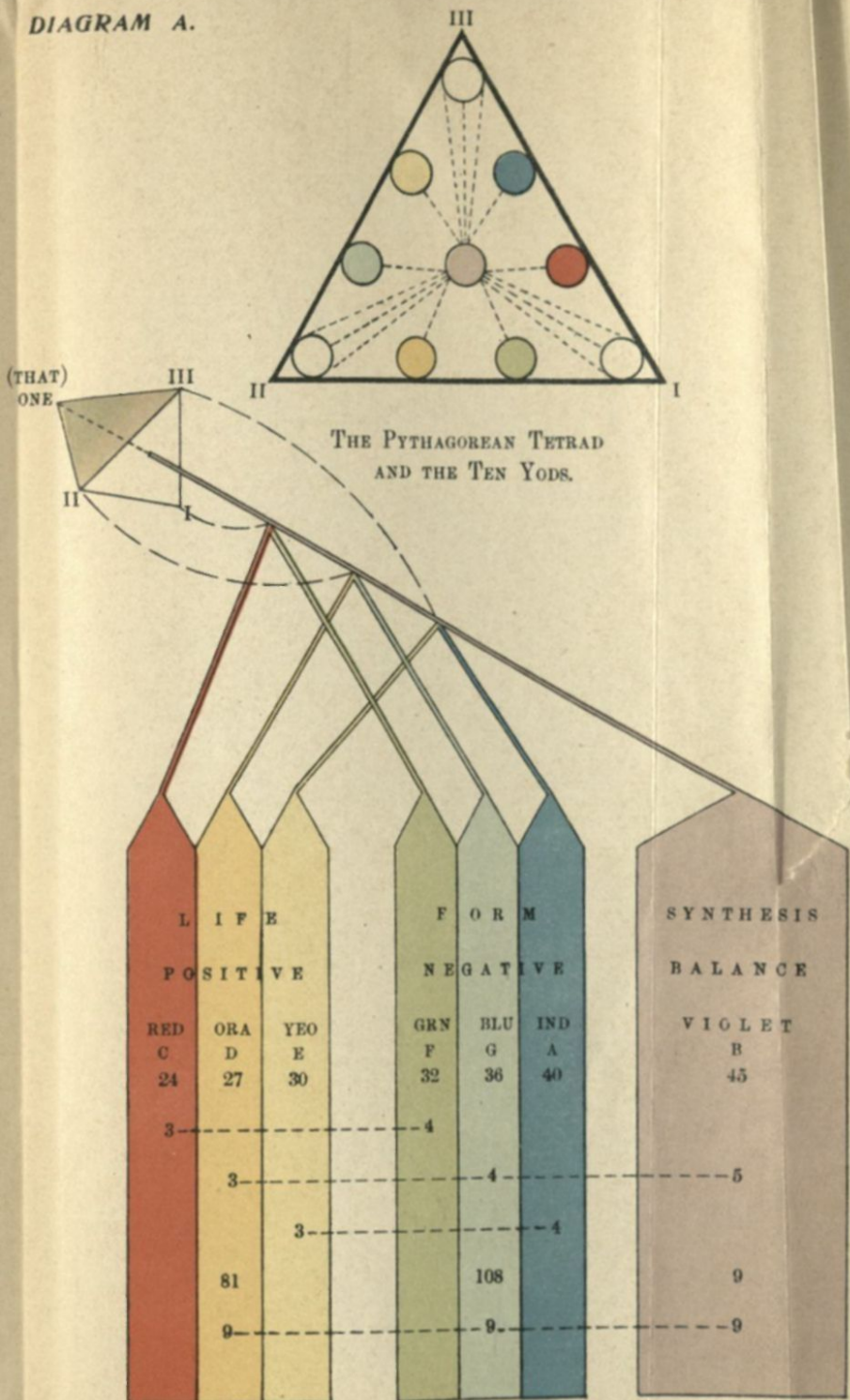


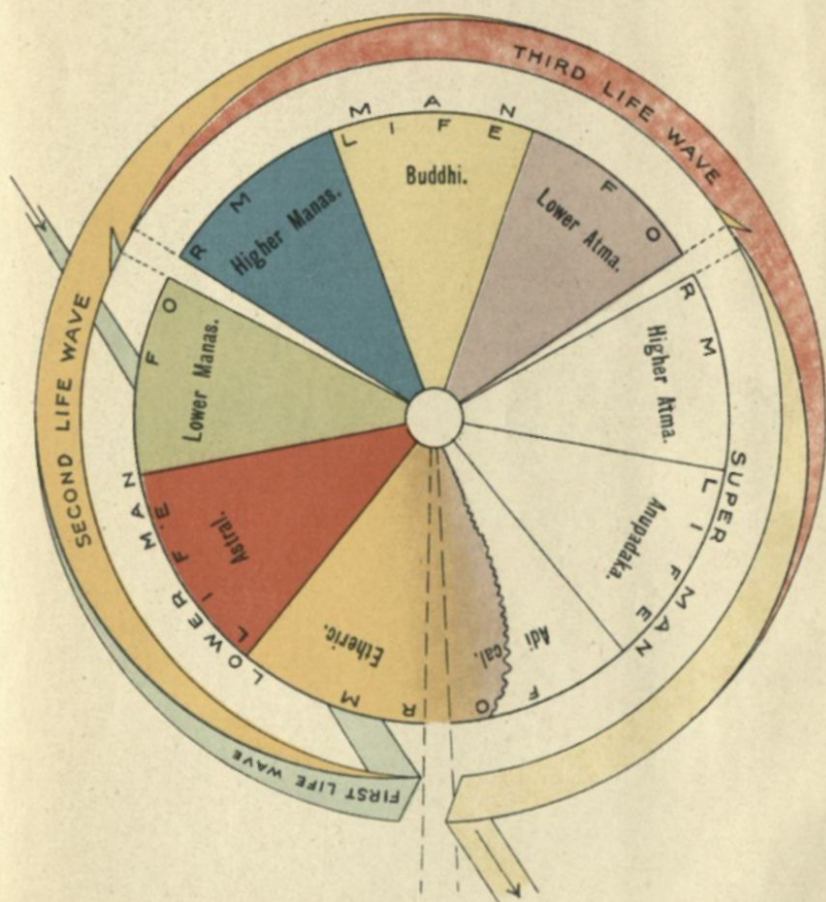
DIAGRAM A.



THE YODS PRODUCED.

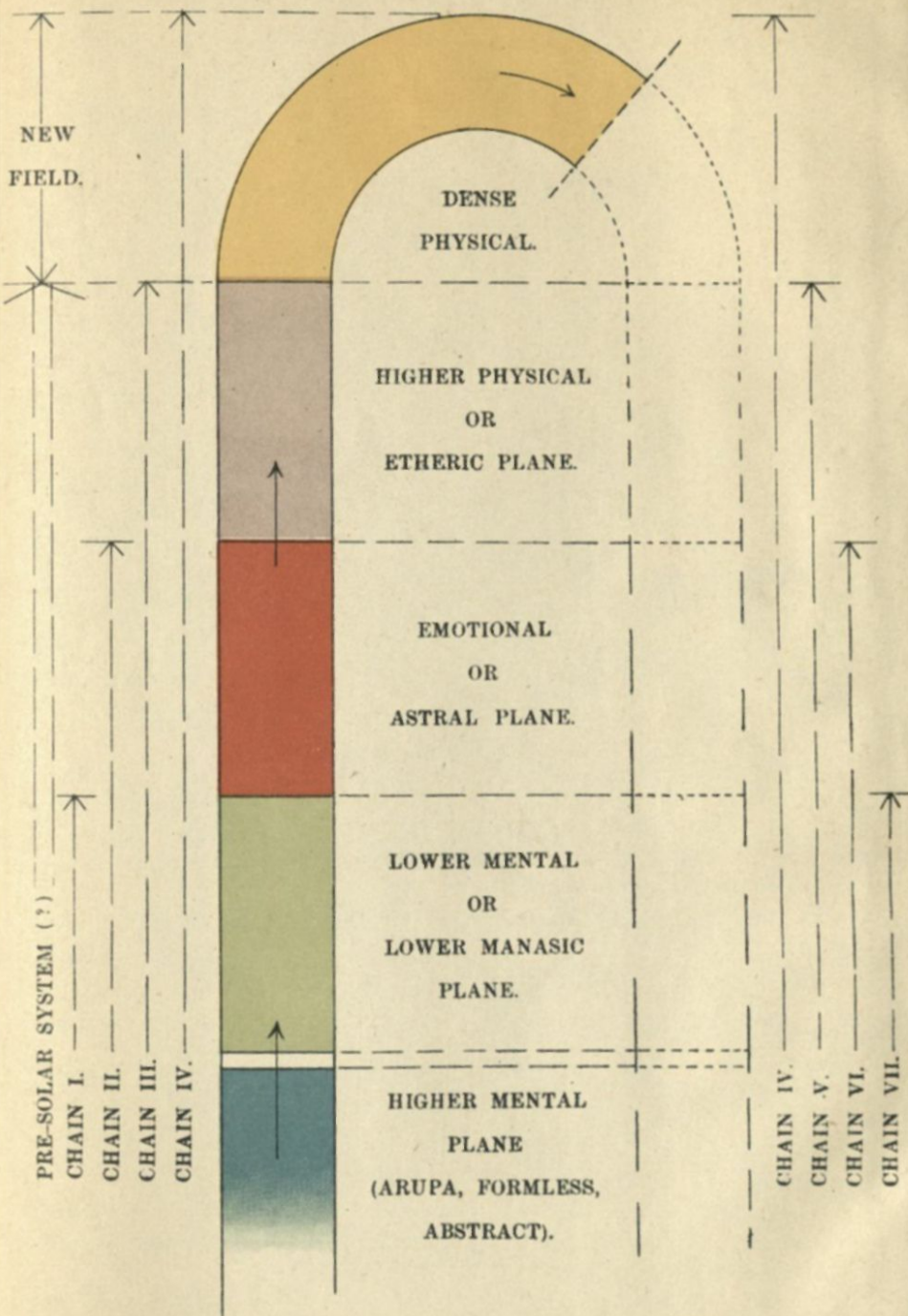
DIAGRAM B.

CHAIN 1.	-	LIFE	-	The Fifth Creative Hierarchy.
		FORM	-	Seven Globes, Atma to Lower Manas.
CHAIN 2.	-	LIFE	-	The Sixth Creative Hierarchy.
		FORM	-	Seven Globes, Buddhi to Astral.
CHAIN 3.	-	LIFE	-	The Seventh Creative Hierarchy.
		FORM	-	Seven Globes, H. Manas to H. Physical.
CHAIN 4.	-	LIFE	-	The Fourth Creative Hierarchy.
		FORM	-	Seven Globes, L. Manas to L. Physical.



OUR PART OF THE SOLAR SYSTEM RANGES FROM ATMA TO DENSE PHYS.
 THESE SEVEN PLANES ARE DISPLAYED AS A SPIRAL, ADI OVERLAPPING
 THE DENSE PHYSICAL.

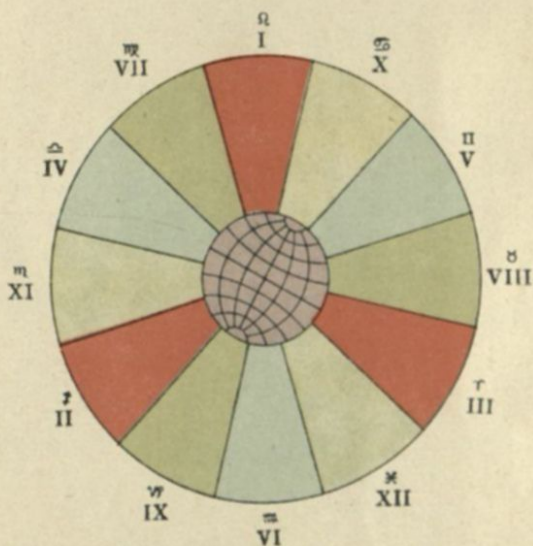
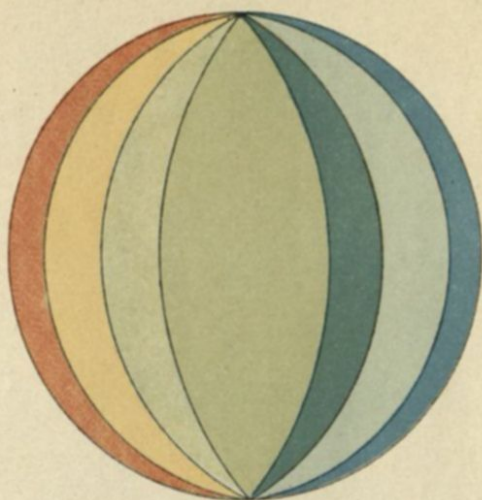
DIAGRAM C.



Corrigendum.

The numbers in Diagram D. should be in accordance with those on page 29. This order, placing Fire before Air, was at first preferred, and by omission, was left unrevised in the diagram.

DIAGRAM D.



AIR—BLUE.
FIRE—RED.

EARTH—GREEN.
WATER—LT. GREEN.

Key of C.

(Bluer)

B - Violet

A - Blue

G - Green

F - Yellow

E - Orange

D - Red

C - Purple ($\frac{1}{2}$ blue & $\frac{1}{2}$ red)
(Redder)

Wilson

Parallel -

Color & Music

VI - 11.2.30

Green - 11.2.30

